

January
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2012

sounding board

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Forum Notes

ACF in Chicago with eighth blackbird ...

On December 8, 2011, Chicago's Museum of Contemporary Art hosted the final round of the **2011 Finale® National Composition Contest**, offered in partnership with eighth blackbird, Make Music, Inc, and the American Composers Forum. That evening eighth blackbird performed works by the competition's three finalists: "ERASE" by Andy Akiho; "Town's Gonna Talk" by Eric Lindsay; and "this bag is not a toy: a very short concerto for mixed ensemble without orchestra" by Kurt Rohde. The performance was the culmination of a year-long process.

An initial pool of 504 applicants was winnowed to three finalists, who were each given a cash prize and invited to write a work for eighth blackbird. These three new works were work-shopped in an intense, two-day period prior to their December 8th premiere performances in front of a crowd that included representatives of MakeMusic, Inc. and the Forum.

Andy Akiho's "ERASE," was chosen as the overall winner, and Akiho received an additional cash award and the promise of a future performance of the winning work by eighth blackbird.



Andy Akiho congratulated on stage in Chicago by ACF President and CEO John Nuechterlein

Much to the surprise of eighth blackbird, the ensemble itself received some unexpected recognition on night of December 8th, when ACF President and CEO John Nuechterlein presented the ensemble with ACF's **2011 Champion of New Music Award**, "In recognition of their extraordinary commitment to the work of living composers and the music of our time."

Rather than a bronze statuette or medal, eighth blackbird's "Champion New Music" award was a custom-made Wheaties box with their photo on its front cover...

Forum Notes

"Future Classics"

Orchestra Hall, Minneapolis
January 6, 2012

photo: Bonnie Marshall



Institute mentors Steven Stucky (left) and Aaron Jay Kernis (center) with Shen Yiwen.

The "Future Classics" concert was broadcast live on the network stations of Minnesota Public Radio (MPR) at 8 p.m. (Central Time) on January 6, 2012, and could be heard worldwide, streamed live online via their website. Composers and works featured are:

Brian Ciach (Bloomington, Indiana):
"Collective Uncommon, Seven
Orchestral Studies on Medical
Oddities"

Michael R. Holloway (St. Paul, Minn.):
"Rhythm: Theta Beta Theta";

Adrian Knight (Brooklyn, New York):
"Manchester"

Hannah Lash (New York, N.Y.):
"God Music Bug Music"

Andreia Pinto-Correia (Portugal;
Boston, Mass.): "Xantara"

Shen Yiwen (China; New York, N.Y.):
"First Orchestral Essay"

These six emerging composers were in Minneapolis, Minn., January 2 - 7, 2012, for the Minnesota Orchestra's 11th annual Minnesota Orchestra Composer Institute, a co-presentation with the Orchestra, ACF, and NewMusic USA that includes rehearsals, seminars, tutoring sessions, as well as the public "Future Classics" concert performed by the Minnesota Orchestra led by Music Director Osmo Vänskä.

ACF in Chicago (continued)



...and eight blackbird seemed to be quite pleased with the award's special "packaging."

... and at the 2011 Midwest Clinic

For the last 11 years ACF has participated at **The Midwest Clinic** held each December in Chicago. Billed as "an international band and orchestra conference," this annual event brings together students, educators, retailers and music publishers for a densely-packed week of events related to music education worldwide. This year's Clinic was held at Chicago's McCormick Place on December 14-17, 2011. Two ACF staffers, Suzanna Altman and Claire Tiller, hosted the ACF booth, promoting the Forum's series of **BandQuest®** scores and accompanying curricula.



Claire Tiller, Alex Shapiro, and Suzanna Altman at the ACF BandQuest booth in Chicago.

the Creekview High School Wind Symphony from Carrollton, Texas, and "Paper Cut" by **Alex Shapiro** was performed by students from VanderCook College of Music in Chicago. Shapiro was on hand at the ACF booth to sign scores on December 15th. VanderCook Band Director, Charles Menghini, later wrote about Shapiro's piece saying, "Paper Cut is a must for any director wanting to expand the musical horizons of their ensembles. A crowd-pleasing work, every young band needs to add this to their repertoire as soon as possible. Your crowds will love it . . . and so will your students. Enjoy and 'Bravo!' to Alex Shapiro."

"This year, as in years past, support for BandQuest by Clinic attendees was overwhelming," said Altman. "Person after person approached us in the booth, thrilled to learn about new pieces and to share their stories performing and conducting BandQuest works. It's clear that ACF's contribution to middle-level band repertoire has made an impact and will continue to do so for years to come."

Two BandQuest pieces were performed during the Clinic: "Sweet like that" by **Christopher Theofanidis** was performed by

Choral Connections

June 15-16, 2012,
in Minneapolis

ACF is pleased to announce Choral Connections, a national convening of choral composers in conjunction with Chorus America's annual convention. Choral Connections will be held at the Radisson Plaza Hotel in downtown Minneapolis (also the host hotel for Chorus America's convention) on June 15 and 16, 2012. The purpose of this convening is to provide professional advancement for choral composers and create meaningful opportunities for interaction with many of the country's most prominent choral conductors.

Running concurrently with the Chorus America conference, Choral Connections will feature sessions led by nationally-recognized professionals on such topics as music engraving and copying, copyright and contracts, self-publishing, engaging conductors, recording and distribution, and commissioning innovations.

A conference highlight will be a public reading session of juried choral works by a professional chorus conducted by internationally-acclaimed conductor Dale Warland. This 'master class' will create a fertile laboratory for artists — composers, conductors and singers — to interact and respond to exciting new choral music. Composers who register for Choral Connections will be able to submit a piece to be considered for this session.

Please watch the ACF website for registration information and updates about this exciting new opportunity for composers.

For more information, visit:
<http://www.composersforum.org/program/choral-connections>

Open Forum

Editor's note: Brooklyn composer **Joel Harrison** was the recipient of a 2010 JFund grant from ACF for his "Still Point: Turning World" project. For a complete list of JCCP/JFund grant recipients from 1979 to the present, visit the JFund program page at <http://www.composersforum.org/program/jfund>



photo: Scott Friedlander

Joel Harrison and Anupam Shobhakar.

Cross-Cultural Collaboration: Dangers and Delights by Joel Harrison

In September 30, 2011, at Brooklyn's Roulette theater, I premiered a piece entitled "Still Point: Turning World" for an unusual ensemble: classical percussion quartet, jazz quartet (guitar, bass, drums, sax/ bassoon), and North Indian sarode. My goal was to make the connections between these three worlds seamless, to have extensive notation mix with jazz and Indian-based improvisation and rhythm concepts. It was an enormously educational experience, one that raised issues that face many of today's composers.

Increasingly, musicians are attracted to making music that combines disparate traditions. What are the pitfalls we face? What do we gain?

I have made quite a few attempts at putting together hybrid ensembles over the past 25 years, some of which worked and some of which didn't. I absorbed key lessons the hard way: 1) Honor the source. Learn, study, and do not treat any music as window-dressing to another; 2) Write for no one who does not wish to meet you half way. If a musician has little interest in you, the Western composer, think twice. You can hire them to provide a certain sound, but you may have to tailor the composition to fit their needs. My wish is to bring my sound into being, though, not subsume myself to someone else's sound.

The danger is rather simple- hybridization can lead to dilution. How does the sum become more than the parts?

January February March
2012

Forum Opportunities

The Magnificat Project

Application deadline:
February 17, 2012 (postmark)

In partnership with Saint Paul's Episcopal Church in Minneapolis, Minn., ACF is sponsoring a competition to select a composer who will be commissioned to set the Magnificat text for use in a liturgical or concert setting.

Eligibility: Composers of all ages and nationalities are eligible to apply.

Award: The composer chosen for this project will receive a commission in the amount of \$2,500.

Complete guidelines and application materials are available at
www.composersforum.org

For more information or inquiries contact: Craig Carnahan at 651.251.2833 or email him at:
ccarnahan@composersforum.org

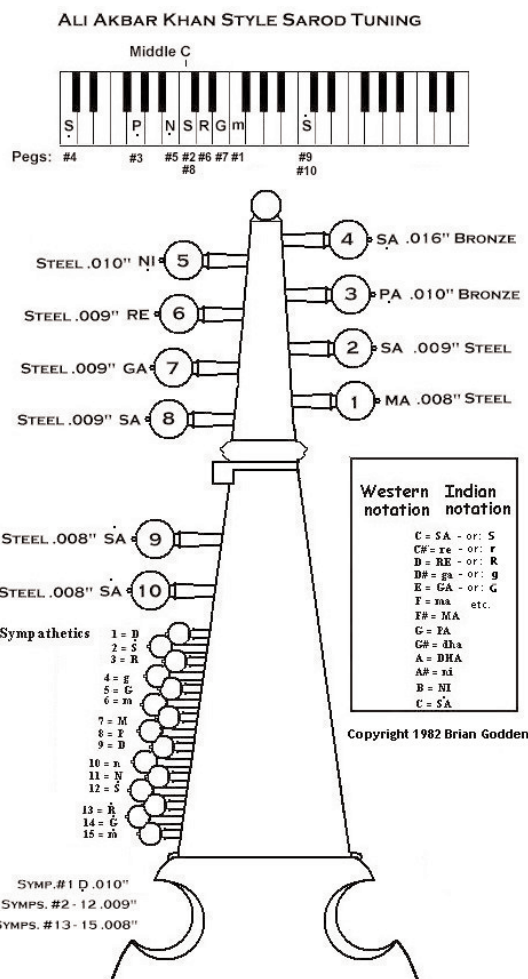
2012 McKnight Artist Fellowships For Composers

Application deadline:
March 16, 2012 (postmark)

ACF is pleased to announce the 2012 McKnight Artist Fellowships for Composers, made possible by the generous support of The McKnight Foundation.

Purpose: The intent of this program is to enrich and strengthen the state of Minnesota by acknowledging the accomplishments of composers and providing for their artistic growth.

Criteria: The fellowships provide recognition and financial support for mid-career composers working in any musical genre. The program is designed to award composers whose work is of exceptional artistic merit, who have created a substantial body of work over a period of time, and who are at a career stage that is beyond emerging.



It is imperative that the right players be chosen for a project. In my case **Talujon Percussion Quartet** felt at home with my ideas, and sarodist **Anupam Shobhakar** was the rare Indian musician eager to step out of his world into mine. Drummer **Dan Weiss** is a serious student of Indian music, a great jazz drummer, and a skilled reader. **Drew Gress** (bass) and **Ben Wendel** (winds) are the type of musicians who can play almost anything. I knew all of them could build upon my ideas, and **Tom Kolor** and **Matt Ward** from Talujon deserve special mention in that regard.

Each of the seven movements of "Still Point: Turning World" featured different facets of the talent pool. The first and last movements allowed the percussionists to play extensively notated passages while the second and fourth movements featured sarode solos accompanied by tabla. Number five was a saxophone feature, much in the jazz tradition; six was a mallets-based groove in an African 12/8 feel with a National Steel guitar solo, while three was based on an Indian rhythm cycle of nine, with super-impositions of threes, fives, sevens and the like.

Having said all this, however, it was critical that I not ghettoize the movements into "styles", as if I was taking the listener on a double-decker bus ride of native

Awards: Four fellowships of \$25,000 in unrestricted funds will be awarded.


Eligibility: The intent of this program is to award composers who live and work in Minnesota; have made a significant artistic contribution to this community and who will continue their artistic growth in Minnesota. Composers working in any style are encouraged to apply. Applicants must have been continuous residents of Minnesota for at least one year prior to the application deadline.

Fellows must remain in residence in Minnesota during the fellowship year or forfeit the award. Full-time students are not eligible. Recipients of 2009, 2010 and 2011 McKnight Fellowships in any discipline are not eligible. Fellowship staff from any McKnight Artist Fellowship program are not eligible. Staff and board members of the Forum and immediate family are not eligible, as well as immediate family members of foundation arts program staff. Artists may apply to only one of the twelve McKnight fellowship programs in a given year.

Composers do not have to be members of the American Composers Forum to apply. If you previously received a McKnight fellowship, the selection panel will look for continued outstanding work since the last award. The panel may also look for continued growth. Your work samples should focus on the period of time since your last award.

Complete guidelines and application materials are available at <http://www.composersforum.org/program/mcknight-composer-fellowship>

For more information or inquiries contact Craig Carnahan at 651.251.2833 or ccarnahan@composersforum.org



cultures. The flow had to feel natural; Indian behavior had to swim in the same current as jazz behavior, solos had to dove-tail in and out of notation; when drummer Dan Weiss moved from kit to tabla, it needed to feel inevitable. The sarode was forced to play over harmony that stretched the vocabulary of its drone-based nature; the drummer had to read like a classical musician and then back up improvisers; percussionist David Cossin improvised an intro to movement 4 on timpani with the sarode, while Michael Lipsey grooved on frame drum during sections that were more jazz-based.

Most important was my connection with Anupam. Had there been less give and take, less face time, less mutual curiosity, the piece would have suffered. When we met there was an instant rapport, and a certainty that we could work together. And yet, challenges abounded. It was clear what we did not want to do. We did not wish to simply get a cool groove going in one key and have people solo over it. It was imperative to me to use my whole compositional arsenal: counterpoint, harmony, melody, timbre. That being the case, what problems did the sarodist face?

Practical matters! How would he learn the music, since he reads only sargam not western notation? It turns out he memorized all the written parts, which was no small feat in a 70-minute piece. How to deal with the “chikari” and sympathetic strings, which provide the diatonic drone on his instrument, when we moved outside his tonal center? I found I could stray quite far as long as he was a) willing to deal with playing chromatically on his fretless instrument, and b) make sure certain sections were not so exposed that one could hear the sympathetic vibrations loudly contradicting my harmony. Ordinarily a sarode will be re-tuned for different ragas, to allow maximum overtones. Anupam had to find a “middle-ground” tuning that fit all our movements. I cannot stress enough that Anupam is singular in his willingness to open to these challenges. Composers take note- when you finally find a willing ally, exploit him (in a good way!)

Still, when he was soloing, it was necessary to lean the harmony towards his needs. I had no intention of having him play over “Giant Steps” changes. For instance, I might have a three- chord progression, but he would choose two ragas that flowed through. Or I might ask him to play in C minor (Asavari) as we moved the root away from C, to Ab or A. One nettlesome issue was his non-tempered intonation, mixing with the tempered mallets and guitar. I found that this was particularly apparent in unison passages, but that I could live with discrepancies if he was playing over, say, vibes chords. Sometimes I played slide guitar so as to match his intonation. The goal was to really integrate him into the ensemble, as opposed to making an exotic add-on.

Most fascinating to me was the process of learning how an Indian player improvises as compared to a jazz player. All music has rules. You ignore this fact at your peril. The rules become behavior sets that structure a worldview. Jazz players follow certain paths towards building a solo- they develop small themes displacing them harmonically and rhythmically, they build lines based on the chords, and they cadence with the harmony.

Indian musicians have related, but quite different foundations to their improvisation. They think in “talas” or cycles; lines are built in relation to the length and speed of this cycle, whether 16 beats (teental) or say, eleven and a half beats. Their lines are based on the raga and its attendant bandish (composition). There are typical phrases woven into each raga that the player uses as a framework for development. Because there is no harmonic structure, cadences are often provided by “tihais” which are thrice-repeated phrases

2012 McKnight Visiting Composer Program

Application deadline:
March 16, 2012 (postmark)

ACF is pleased to announce the 2012 McKnight Artist Fellowships for Composers, made possible by the generous support of The McKnight Foundation.

Program Description: ACF will select up to two composers to design and produce their own residencies. Visiting composers should expect to spend approximately 60 days in Minnesota, working on projects with a Minnesota community — or communities — of their choosing (although preferably not a musical community). Visiting composers are expected to complete their projects within 18 months of receiving the award. This is not a commissioning program, although new work may be part of the residency. In keeping with the Forum's commitment to promoting awareness and understanding of living composers, this program encourages interaction with a variety of venues where new music is rarely heard, such as rural areas, schools, community centers, and with participants who may not have worked with a composer before.

Selecton Criteria: Panelists will assess the creative potential, imagination, and effectiveness of the proposed project; consistent high quality of applicant's previous work; anticipated value of the residency project for the designated community; and significance of this program to the composer's career.

Specific partner organizations do not have to be identified at the time of application, although that is strongly encouraged. The panel is more interested in project designs that are promising while still being feasible. Selected composers will be asked to develop their plans prior to beginning the residency.

Awards: Up to two fellowships of \$14,000 will be awarded.



photo: Lesley McBurney

The "Still Point: Turning World" ensemble in performance at Roulette in Brooklyn, N.Y.

that resolve on the first beat of the cycle. The Indian approach to phrasing is very different than the jazz approach. No bar line exists, as 32 beats might be divided in seven, fives, fours, and threes. Obviously I am dealing topically with a deeply complex subject.

Adding meaningful accompaniment to Anupam's solos was hard. Often my best option was to stay out of the way. I made sure there were spaces when he was free to enter his comfort zone, without distraction from the rest of the ensemble, in duet with the drummer. You know what sounds dumb? When a sarodist blasts out a beautiful tihai on the fly and the accompanist has no idea it's coming, and misses each and every rhythmic articulation!

Two of the movements were exemplary for their level of cooperation. In movement four I had in mind an atmospheric, bittersweet background in marimbas and vibraphone, like the sound of raindrops falling. I had chosen odd time signatures for this and created what in retrospect was a rather mediocre melody. Over the course of us just playing duos together Anupam launched into one of the deepest Indian ragas "Malkouns". I felt the emotion of what he was doing and knew it was right for this movement. I simplified the time signatures and Anupam supplied a vilambit ghat (a short classical melody), and I book-ended it with some variations and a kind of Indian "shout chorus", a drut. The combination worked.

In another instance I created a dense layer of rhythms that seemed to lack a center. It was really cool ... but it left us cold. Anupam suggested a foundation to the cycle called a pallavi, which is a South Indian rhythmic composition that works in three or four different speeds. I made a melody of the rhythms with the octatonic scale, and added tense harmony, counterpoint, and bass movement. With a firm foundation in

Eligibility: Only composers living outside Minnesota are eligible. Composers working in any style are encouraged to apply. Full-time students are not eligible. Recipients of 2009, 2010 and 2011 McKnight Visiting Composer Fellowships and/or McKnight Fellowships in any discipline are not eligible. Artists may apply to only one of the twelve McKnight fellowship programs in a given year.

Composers do not have to be members of the American Composers Forum to apply. Fellowship staff from any McKnight Artist Fellowship program are not eligible. Fellowship staff and board of the American Composers Forum and immediate family are not eligible. Staff and board of The McKnight Foundation are not eligible, as well as immediate family members of foundation arts program staff.

Complete guidelines and application materials are available at <http://www.composersforum.org/program/mcknight-visiting-composer-residencies>

For more information or inquiries contact: Craig Carnahan at 651.251.2833 or email ccarnahan@composersforum.org

General Opportunities

ACF posts a list of all the opportunities for composers it receives at www.composersforum.org/opportunities

These opportunity postings are often updated on a daily basis, and usually several dozen listings are added each month. The complete list is arranged by deadline date, but can be filtered to display only the more recent items posted in the current month. There is also a word search available.

If you have an opportunity listing you wish to post, or know of one that should be included on the ACF website's list, please email the information to jmichel@composersforum.org

place I created a matrix of subdivisions that appeared to speed and slow time, sometimes simultaneously, using Carnatic principles. Anupam's raw material and his elucidation of rhythmic concepts were critical to the final product.

In the end I believe it was our level of cooperation that made the piece coherent. We were able to spend long hours experimenting and brainstorming; there is no substitute for this. The union of jazz and classical musicians seemed almost simple by comparison. Again, the key for me was to figure out how to emphasize Talujon's strengths. I had no interest in asking the non-improvisers to improvise. On the other hand, those who felt comfortable doing so were invited in. Suffice to say I believe they felt engaged. They had their hands full, whether it was a long series of additive rhythms, hovering atmospherics à la Morton Feldman, or grooves from West Africa and Brazil.

One of my teachers, Allaudin Mathieu, said something to me I'll never forget. "Your job as composer is to make the players sound great." Sounds obvious, right? But it isn't. Each piece requires different strategies to accomplish this goal. The hybrid music that many of us seek these days brings special demands and considerations.

It seems to me that expanding our borders is an inevitable behavior amongst open-minded artists. Throughout the ages composers have sought inspiration and new material wherever it lay. Debussy took to Balinese music, while Messiaen discovered South Indian Carnatic rhythm. Even "traditional music" (think bluegrass) is an amalgam of several preceding styles or genres. Still, in the past few decades, something new has fallen upon us.

The "global community" is bringing with it previously unimagined combinations of sounds. I feel as if all my past work led to this piece, all the way back to when I was a teenager and first heard Coltrane, Vilyat Khan, and Ives. Way back then a seed was planted. These masters showed me an open road, but I hit a lot of dead ends before I started to have a clue how to write a piece like this.



Guitarist, composer, and vocalist **Joel Harrison** has developed a singular voice through immersion in jazz, modern classical, world traditions, and American roots music. Harrison has released 12 CDs of his own compositions and arrangements since 1995, on labels such as ACT, Intuition, Highnote, and Sunnyside. Harrison has received commissions and fellowships from Meet the Composer, the Flagler Cary Trust, New York State Council on the Arts, the Jerome Foundation, and Chamber Music America. He is a 2010 Guggenheim Fellow.

For sound excerpts of his "Still Point: Turning World," visit: www.joelharrison.com/ensembles



*The Third Wheel woodwind ensemble
and Arbel Bedak (right) in Los Angeles*



*Brooklyn-based composer
Corey Dargel*



*New York-based Composer
Kevin Puts*

Regional News

Los Angeles

Competition Finalists and Music in the Schools

The American Composers Forum-LA's 3rd Annual Composition Concert on October 22, 2011, at the Pasadena Conservatory of Music was a great success. Third Wheel woodwind ensemble played seven ACF-LA members' original works to a packed house. After the concert, three compositions were chosen as audience favorites, Adrienne Albert's "Menage a Trio" Arbel Bedak's "Trio for Flute, Clarinet, and Bassoon," and Mitch Glickman's "Blues & Fuguetta." Good memories and lovely music were had by all.

ACF-LA's Music in the Schools program will return again early next year at Marshall Fundamental in Pasadena. Classroom instructor Joel Lopez is excited to work alongside our organization. A composing instructor will be recruited from our current LA chapter members with teaching experience as well as an interest in serving our youth. The composer chosen will draw upon the students basic music theory knowledge and help them to apply that understanding in written form.

The ACF-LA will be having their next Members Meeting at the Pasadena Conservatory of Music on Sunday March 18, 2012. For more details please join us on Facebook at <http://www.facebook.com/ACFLosAngeles> or our Yahoo group <http://launch.groups.yahoo.com/group/LAComposers/>

Minnesota

Two Composer-to-Composer Sessions

In November, ACF hosted Composer-to-Composer sessions with two composers who visited Saint Paul, Minnesota for performances of their work. Composer-to-Composer sessions invite local composer members to attend a rehearsal of a visiting composer's work, followed by a chance to interact and converse with the visiting composer and other ACF members in attendance. These sessions offer a unique opportunity to get insight into the visiting composer's process and ideas, and to network with other local composers. Composer-to-Composer sessions are announced via email to ACF members in close proximity to the event.

Brooklyn-based composer, singer and lyricist Corey Dargel was in Saint Paul for a two night concert series co-presented by the Walker Art Center and The Saint Paul Chamber Orchestra. A group of ACF members sat in on Dargel's first rehearsal with the Twin Cities' own Ensemble 61, where they rehearsed songs from Dargel's art-pop song cycle "Thirteen Near-Death Experiences." Afterwards, Dargel talked about his music, his creative process, and answered questions from those who attended the rehearsal.

Award winning composer Kevin Puts was in Saint Paul for the world premiere of his first opera, "Silent Night," commissioned by the Minnesota Opera. ACF members met for a social hour with Puts, librettist Mark Campbell, and staff members from the Minnesota Opera and American Composers Forum. After the gathering, members were escorted to the Ordway Center for the Arts to attend a sitzprobe of the new opera.



*Composer and keyboardist
Asako Hirabayashi*



Composer Pooja Goswami Pavan



*Composer Timothy C. Takach
photo: Jen Cress*



*The Saint Paul-based
Zeitgeist ensemble*

Minnesota continued

Tuesday Salons

The Tuesday Salon series returned in September for the 2011-12 season. Many talented composers have already participated in the salon series this season, presenting interesting, diverse new music to engaged, curious audience members.

Tuesday Salons offer regional composers a venue for informal presentations of new work, interactive discussions and networking opportunities. The public series takes place at 7 p.m. at Studio Z in St. Paul's Lowertown neighborhood.

The September 20 Salon featured works by four composers: Asako Hirabayashi (piano) and Momoko Tanno (soprano) performed "Hyozan (The Ice Mountain)" from Yukionna (Snow Witch) by Asako Hirabayashi, Carl Franzen (synthesizer, voice), Rahjta Ren (piano) and Jeff Carver (trumpet) presented two songs by Carl Franzen, "Not Here For Losing" and "Summer's Gone", Todd Harper (piano) presented three movements from his work, "For the Youth of America", and Barbara Holm (flute), John Holm (violin), and Daryl Carlson (cello) performed Barbara Holm's "Tuscon Suite".

The October 18 Salon featured works by three composers: Pooja Goswami Pavan (vocals, shruti box), Mankwe Ndosi (vocals, percussion) and Greg Schutte (drums, bells, percussion) presented their collaborative piece "Music for Oil", Stan Woolner (piano) performed his "Blue Horizon", and Linda Kachelmeier (piano) and Roy Heilman (tenor) presented Linda Kachelmeier's pieces "Tanka" and "October Song".

The November 15 Salon featured works by four composers: Bryan Donald-DeVoe Schumann (electric guitar) and Kate Schumann (electric trumpet) presented a collaborative improvisatory work, Judi Lamble (piano, voice) performed selections from her "Century Song Cycle", Cara Wilson (violin), Melissa Morey (French horn), and Stephen Self (piano) presented Timothy C. Takach's "Our Beautiful Velocity", and Ida Nitter (flute), Samantha Horn (clarinet) and Johanna Kvam (piano) performed Carelton Macy's work, "El Dia de los Muertos (Prairie Trio #7)".

Listed are the remaining 2011-12 Tuesday Salon dates:

January 17, 2012
February 21, 2012 (Featuring music by this year's McKnight Fellows)
March 20, 2012 (Curated and performed by Zeitgeist)
April 17, 2012
May 15, 2012

Tuesday Salons are free and open to the public. For more information on the 2011-12 Tuesday Salon schedule as well as directions to Studio Z, visit <http://www.composersforum.org/program/tuesday-salons-studio-z-saint-paul-mn>





Sergio Cervetti



Matthew Levy



Eric Sessler



Adam Silverman



Joshua Stamper

Philadelphia

Subito Grantees, Fall 2011

The American Composers Forum, Philadelphia Chapter is pleased to announce the results of the Fall 2011 round of Subito grants. For the October 7, 2011 deadline, we received 16 eligible applications requesting a total of \$41,122 — almost three times our allocated budget for this round. An independent panel of local composers and musicians carefully reviewed the applications and made the following funding recommendations, which were unanimously approved by our board:

Sergio Cervetti: To assist in the expenses of recording his “3 Estudios Australes” for piano, and producing/releasing his “Three Keyboards” CD featuring works for piano, harpsichord and organ. The music is a synthesis of post-modern techniques and his South American heritage.



Janice Hamer

Janice Hamer: To pay for a professional engraver to produce a performance-worthy score and parts to her opera “The Lost Childhood,” a two and a half hour opera with full orchestra, chorus and twelve solo roles, based on a Holocaust memoir.



Allen Krantz

Allen Krantz: To partially pay for expenses related to two concerts at the Lyric Fest in Philadelphia — musicians’ fees, hall rental, and advertising. The program will feature three new works for voice and string quartet including pieces by Philadelphia composers Allen Krantz, Curt Cacioppo and Maurice Wright.

Matthew Levy: To assist with expenses related to producing the first-ever CD dedicated to Levy’s music, to be released on Innova Records. The recording will feature the PRISM Quartet (saxophones) and an all-star line up of jazz artists including Jason Moran.

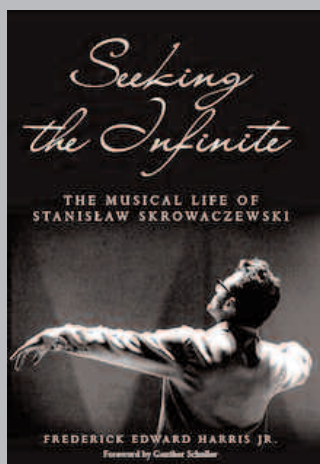
Eric Sessler: To pay for part extraction/full-score engraving and creation of a piano reduction of his Flute Concerto which will be performed by Jeffrey Khaner (Principal Flute, The Philadelphia Orchestra) and the Cincinnati Chamber Orchestra.

Adam Silverman: To pay for the creation of a score and bound parts for “Alternating Current,” a concerto for alto saxophone and wind ensemble. These parts will be used for the premiere and will be available for rental for subsequent performances.

Joshua Stamper: To offset expenses for a ten-day East Coast performance run in support of his most recent record “Interstitials” and his upcoming record “etching sticks click ice brick thick,” which combine Indie-rock and chamber music for two woodwinds, trombone, and Stamper’s guitar/vocals.

Congratulations to all of the Subito grant recipients!

Subito is made possible with support from the William Penn Foundation.



"... like any great biography, Fred Harris's mammoth study portrays more than the achievements, stunning as they are, of a unique musician, but pivots biographical elements so as to, at the same time, sketch the historical canvas of an era.

For Skrowaczewski's journey, begun in his native peacetime Poland, soon darkened into years of turbulence and hardships. During his transitional years in France, he was in close contact with the most celebrated musicians, both performers and composers, and, honing his skills as both composer and conductor, the young Skrowaczewski had already made an impressive reputation by the time his surprise appointment came to lead an American orchestra..."

-- Music Associates of America

Forum People

Stanisław Skrowaczewski

ACF National Advisor

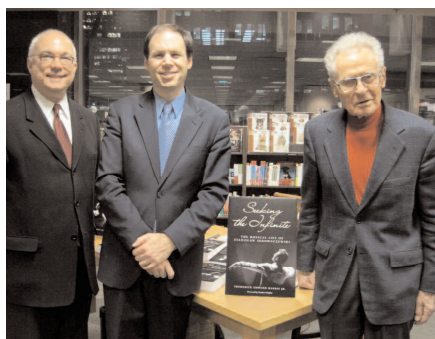
On December 13, 2011, the Forum hosted a book signing and Q & A at the downtown Minneapolis Barnes & Noble bookstore for MIT author Frederick Harris and conductor-composer, Stanisław Skrowaczewski, to celebrate the publication of Harris' "Seeking the Infinite: The Musical Life of Stanisław Skrowaczewski."

Maestro Skrowaczewski is Conductor Laureate of the Minnesota Orchestra and former music director (1960-1979). Over his sixty-year career he has conducted every major orchestra in the world and also has won international recognition for his prize-winning compositions. Harris is a conductor and MIT music faculty member. He is also a long-time support of the Forum, and serves as one of its National Advisors.

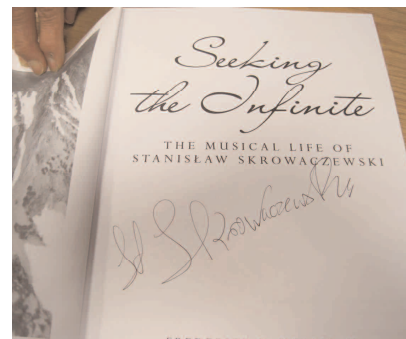
This comprehensive new biography by Harris spans more than 90 years of music history. Nine years of meticulous research and 230 interviews have gone into its publication.

You can download a sample excerpt from the book at:

<http://www.seekingtheinfinite.com/download-book-excerpt.pdf>



Above left: ACF President and CEO John Nuechterlein, author Frederick Harris, and Maestro Skrowaczewski at the downtown Minneapolis Barnes & Noble event.
Above right: A signed copy of the new book.





Dawn Avery

Forum People continued:

Dawn Avery

ACF Board Member

An interview with Jonathan Salem Een Newton

Dawn Avery is a cellist, vocalist and composer of Mohawk descent, Avery performs Native American music with her band and premieres solo and chamber music in collaboration with the First Nations Composers Initiative. She is Professor of Music at Montgomery College where she produces an annual World Arts Festival.

What sparked your interest in music? Do you have an early musical memory?

My earliest musical memory is of sitting against my father's drum set in his studio while he practiced to Miles Davis and John Coltrane records, and falling asleep against his drums. At dinnertime, he would have us play polyrhythms that he'd lead while using his left hand on a Dijon mustard jar. His right hand would play his drinking glass with a knife, while each of his feet would tap out a different rhythm. My sisters and I would each choose one or attempt two to follow or make up our own rhythm to fit in.

How did you choose the cello?

Apparently, I did well on my placement test and the string teacher was a cellist, so she wouldn't let me try out the violin. Later, when I was deciding between auditioning on piano or on cello for conservatories, I attended the Saratoga School of the Arts on a high school scholarship. There I played Beethoven's Fifth Symphony, Respighi's "Pines of Rome" and Stravinsky's "Firebird" Suite and I loved being in the middle of all that sound and beautiful music!

What excites you about new music?

Creativity, innovation, ingenuity, individuality, sounds, experimentation, life experience, newness, as well as political, social, spiritual, psychological, intellectual and sensual expression through musical sound.

Why are you involved with the Forum? How did you first hear of ACF?

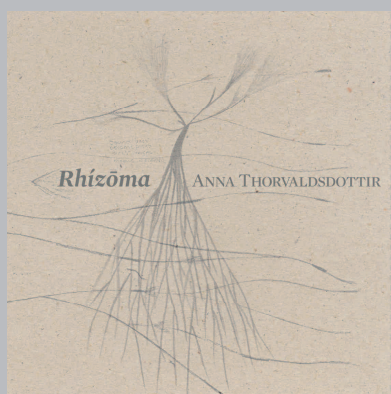
I first heard about ACF when I was a student at the Manhattan School of Music. I was working part-time putting their Composer Opportunity newsletter together and ACF was always listed as a major player in support of composers and new music.

What are you currently listening to? What composers or pieces are you excited about now?

A lot of world music (commercial, traditional and classical) such as: Mamadou Diabate, Shona Mbira music, Baka Forest People, Tibetan, Tuvan and Innupiaq Throat Singing and lots of Native American music. Also Bartók String Quartets, Stravinsky, Bach Cello Suites, Ligeti and Wuorinen Cello Concerti, Sofia Gubaildalina and Arvo Pärt.

For more on Dawn Avery and her music, visit www.dawnavery.com

New from *innova*:



innova 810
Anna Thorvaldsdottir:
Rhizoma

"My debut portrait album – Rhizoma – was released in late October and it has been great watching it take off on its own wings.

I am thankful for all the wonderful presence on the album, the performers, recording engineers, innova Recordings and for everyone who were a part of this release in one way or another. Now the music doesn't just belong to me and the performers any more, but to everyone who take it in and listen."

-- Anna Thorvaldsdottir

"Nothing is more exciting than discovering an emerging composer already in possession of a distinct, powerful voice"

*selected as #3 in
The best classical albums of 2011*

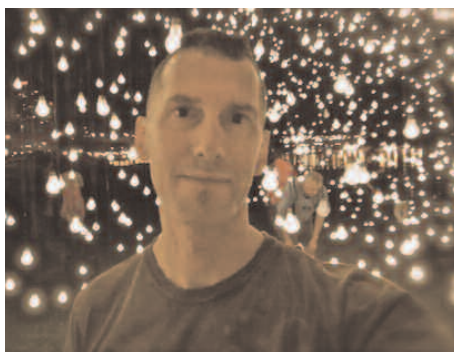
- Steve Smith, *TimeOut* New York

Forum People continued:

Philip Blackburn ACF Director of Artist Services

Editor's note:

This year Philip Blackburn will be celebrating his 20th year as a staff member of the Forum. We asked him to comment on the past two decades with the organization.



Philip Blackburn

"It was 20 years ago today ..." that a new Composer Advocate was hired at the then "Minnesota" Composers Forum, arriving in Saint Paul from Cambridge via Iowa. I had heard about the recklessly idealistic organization at a Dale Warland Singers rehearsal and thought it sounded like the decency that Minnesota stood for.

Well, I am still here and now qualify as the longest serving staff member in captivity, hence the milestone hoopla.

Thanks to the dynamic team at HQ, community support, and waves of hopeful artists, we have grown during my time here since Mac Classic days. I have shepherded the redistribution of over \$3M into composers' hands, midwived several support programs (commissions, fellowships, residencies, Continental Harmony, Faith Partners, Sonic Circuits, Subito, Encore ...), and helped build innova Recordings to a sizable little venture with around 400 titles in its catalog.



innova CD 246

My years have seen angry protest mobs, tears of joy in young composer's faces, and composers actually creating a semblance of a career in this fragile field. I have even maintained my own artistic work during this period, a fraction of which is now out on CD ("Ghostly Psalms," on innova 246).

Every day is an adventure still so I look forward to being of some service to anyone who asks in the next twenty years.

January February March
2012

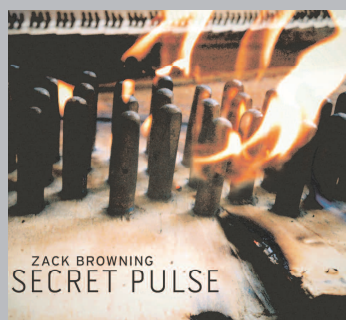
More from *innova*:



innova 777
Lawrence Moss:
New Paths



innova 816
Marc Rossi Group:
Mantra Revealed



innova 817
Zack Browning:
Secret Pulse

www.innova.mu



innova 808
The Eleanor Hovda Collection

The 'sound around the sound'. Listening to the margins, where space, breath, and gesture open new territories where music might operate. Extended techniques join a Noh sensibility. Meet Eleanor Hovda's extraordinary, rigorous yet wispy, soundworld. Beloved of choreographers (including Baryshnikov and Nancy Meehan), championed by Kronos, Zeitgeist, EAR Unit, Cassatt Quartet, Libby van Cleve and other luminaries, here is the definitive set of over four hours of her incomparable work.

Eleanor Jeanne Hovda, was born March 27, 1940, in Duluth, Minn. She passed away Nov. 12, 2009, at the Circle of Life Hospice in Springdale, Ark. Hovda, a composer and dancer, received her Bachelors of Arts in music at American University in Washington, D.C. and her MFA in dance at Sarah Lawrence College. Her music has been performed extensively in the U.S. and abroad by many outstanding ensembles and orchestras. "Remote," a collaboration with Baryshnikov's White Oak Dance



Project, toured nationally and made its NYC premiere at the Brooklyn Academy of Music in 1997. She held appointments as full professor/composer-in-residence on the music faculties of Princeton and Yale universities and Bard College. Music and dance appointments include residencies at Sarah Lawrence College, Wesleyan University, the College of St. Scholastica and the American Dance Festival. She also served on the board of the Minnesota Composers Forum (now ACF) in the 1980's. She is survived by her partner, Jeannine Wagar, brothers Vincent Hovda and Russell Hovda, and other close friends, including many here at the Forum.

One more from *innova*:



innova 814
Mimi Stillman &
Charles Abramovich: *Odyssey -*
American Premieres
for Flute and Piano

www.innova.mu



Coda

Some reflections on the past year at the Forum from ACF President and CEO John Nuechterlein

We may live in tenuous economic times, but it was an extraordinary year for new things at the Forum. We launched three entirely new initiatives, commissioned three new works for our expanded "Quest" series, added shows to Composers Datebook® radio program, started a teaching training program, and capped off the year with a 14-day marathon of some 60 *innova*® artists in New York at The Stone.

The year was also a time for serious reflection on our role in the ecology of service organizations. We concluded a year-long process of strategic thinking, which helped clarify the common thread through all our programs as an excitement for - and commitment to - discovering the new. The work of living composers evolves organically (as it always has), and our role is to respond and adapt with meaningful programs and initiatives.

We re-committed ourselves to four key programmatic focus areas: Membership and Professional Development, Community Engagement, Recordings, and of course Education. Each of these is an important way in which we support the composer as a living artist, connect them to community and give them a stronger voice in our culture.

Much of our work in this past fiscal year was preparation for our new role as the leading national membership organization for composers. The pending merger of our colleagues at American Music Center and Meet the Composer required that we reassess and distinguish our work. Our new visual identity and more flexible, interactive website is the result of that effort, helping to give us a fresh look and better tools for communicating with our 2,000+ members. The new website has a vastly improved section of professional development materials, and we can now give better visibility to the important stories that result from our work.

Importantly, we have also placed the *innova*® recordings front and center on our homepage to better align the growing label with its parent organization.

It is gratifying to report these accomplishments not for their own sake, but for what they contribute to our culture. We exist to support those who create new work, and I have never been more encouraged by the wealth of opportunity for living composers. Much has been written recently about the increasing number of ensembles dedicated to new music, which itself is a term that constantly evolves. We look forward to the enormous opportunities ahead!

This CODA letter is taken from the Forum's FY 2011 ANNUAL REPORT, a document that can be downloaded in its entirety from our website www.composersforum.org

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